MODERN PRINTS

AND DRAWINGS

ETCHINGS AND ENGRAVINGS

by Old Masters and XIX Century Artists

Exhibition

from Saturday, December 11, 1948

to time of sale

Public Auction Sale

Thursday, December 16 at 2 P. M.

KENDE GALLERIES INC.

119-121 WEST 57TH STREET, NEW YORK 19

PLAZA 7-1248

NUMBER 338

ON PUBLIC EXHIBITION FROM SATURDAY DECEMBER 11, 1948
WEEK DAYS 10-5.30 P.M.

Modern Prints
Etchings and Engravings

OIL PAINTINGS DRAWINGS

Cassatt, Matisse, Lehmbruck, Orozco, Pascin
Picasso, Pissarro, Renoir, Rouault, Signac, Toulouse-Lautrec

Bone, Brockhurst, Callot, Cameron, Daumier
McBey, Meryon, Pennell, Zorn

Durer, Rembrandt, Von Meckenem

THE PROPERTY OF
A CONNECTICUT PRIVATE COLLECTOR
AND OTHER OWNERS

To be sold by their order
Thursday, December 16 at 2 P.M.

KENDE GALLERIES INC.
SHIRLEY FALCKE, President HERBERT A. KENDE, Vice President
119-121 WEST 57TH STREET, NEW YORK 19
PLAZA 7-1248
1948

THE KENDE GALLERIES INC.

will execute your bids without charge, in competition with those present at the sale, if you are unable to attend in person. Send your bids by mail, telephone or telegraph.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale, plus the cost of this catalogue.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have in good faith catalogued and described the property to be sold, but they do not represent or warrant the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

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9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. If for any cause whatsoever any article sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

12. In addition to the purchase price, the buyer will be required to pay any Federal, State and local taxes imposed upon the sale of the articles, unless the buyer is exempt from the payment thereof.

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14. The records of the Galleries are in all cases to be considered final.

15. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

16. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales conducted by H. A. Kende and T. J. Muldoon.

KENDE GALLERIES INC.

SHIRLEY FALCKE, President

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119-121 WEST 57TH STREET, NEW YORK 19

PLAZA 7-1248

CABLE ADDRESS: KENDARTGAL, NEW YORK

NUMBERS 1-197

ALEXANDER ARCHIPENKO
American contemporary

1 **PORTRAIT DE MA FEMME:** *Enamel on cardboard.*

Abstract arrangement of arcs and other geometric forms, in red, yellow, blue and green on black cardboard. Signed in red *Alexandre Archipenko.* Framed.
24 x 17 inches

ROBERT S. AUSTIN
English: born 1895

2 **THE ANGELUS:** *Engraving.*

Dodgson No. 34. Fine impression signed by the artist; edition limited, plate destroyed.

3 **CHARLES MURRAY:** *Etching.*

Dodgson No. 55. Fine impression signed by the artist; edition limited to 25 proofs. Together with a drypoint by Austin entitled Child in Bed (D. No. 89); signed proof, edition limited to 40 impressions. (2 pieces)

4 **SHOEING SMITHS:** *Drypoint.*

Dodgson No. 69. Fine trial proof drawn upon by the artist in pencil and signed. Together with two others, Alice Lush (D. No. 80) and The Angel of St. Matthew, Orvieto (D. No. 51); fine impressions, both signed by the artist. (3 pieces)

FRANK W. BENSON
American: born 1862

5 **RIVER DRIVERS:** *Etching.*

Paff No. 36. This is proof No. 22 of an edition of 50 proofs on Shogun paper.

6 **SWANS AND TEAL:** *Drypoint.*

Paff No. 110. One of 16 proofs, signed and numbered on Shogun paper. Extremely rare.

7 **WILD GEESE:** *Etching.*

Paff No. 112. This is proof No. 14 of an edition of 72 proofs on Shogun paper.

8 **YELLOWLEGS NO. 2:** *Drypoint.*

Paff No. 162. Fine impression on Shogun paper. Edition limited, plate destroyed.

9 **RIPPLING WATERS:** *Etching.*

Paff No. 174. Good impression, signed by the artist. Edition limited, plate destroyed.

10 **DARK POOL:** *Drypoint on zinc.*

Paff No. 189. Fine rich proof on Hodamura paper. Edition limited, plate destroyed.

11 **YELLOWLEGS NO. 3:** *Etching.*

Paff No. 224. Fine impression, signed. Edition limited, plate destroyed.

12 **THE BRIDGE:** *Drypoint on copper.*

Paff No. 227. Fine proof on Whatman paper. Edition limited, plate destroyed.

13 **OVER CURRITUCK MARSHES:** *Drypoint.*

Paff No. 259. Fine impression, signed. Edition limited, plate destroyed.

14 **WINTER WILD FOWLING:** *Etching.*

Paff No. 265. Fine rich proof, signed. Edition limited, plate destroyed.

15 **THE PUNTER:** *Drypoint.*

Paff No. 273. Fine impression, signed. Edition limited, plate destroyed.

16 **YELLOWLEGS AT DUSK:** *Drypoint.*

Paff No. 279. Fine impression, signed. Edition limited, plate destroyed.

PAUL ALBERT BESNARD
French: 1849-1936

17 **POPE BENEDICT XV: JULES DESTREE: L'APOTHEOSE:** *Three etchings.*

Fine impression, signed by the artist. Edition limited, plate destroyed.

MUIRHEAD BONE
Scottish: born 1876

18 **DRYDOCK, GLASGOW:** *Drypoint.*

Good impression, signed by the artist. Edition limited, plate destroyed.

19 **THE JETTY, GALVESTON:** *Drypoint.*

Good impression, signed by the artist. Edition limited, plate destroyed.

20 **THE GREAT GANTRY:** *Drypoint.*

Dodgson No. 203. Fine impression in perfect condition, signed by the artist. Edition limited, plate destroyed. Proofs of this plate are rare.

21 **BALLANTRAE:** *Oil painting.*

Farmyard scene with huge hay mows to the left, beside a group of farm buildings with view of a lake beyond. Signed at lower right *M. Bone.*

8 x 15 inches

[SEE ILLUSTRATION ON OPPOSITE PAGE]

PIERRE BONNARD
French: 1867-1947

22 **THE CONNOISSEUR:** *Drypoint.*

Fine impression, bearing the artist's monogram signature *P. B.* in the plate. Edition limited, plate destroyed. Framed.

[NUMBER 21]

EDWARD BOREIN
American: born 1872

23 **A BRONK; NAVAJOS, NEW MEXICO:** *Two etchings.*

Fine impressions, signed by the artist. Editions limited, plates destroyed. Very rare.

24 **SIOUX WARRIOR, DAKOTA; SIOUX SQUAWS:** *Two etchings.*

Fine impressions, signed by the artist. Editions limited, plates destroyed. Very rare.

ARTHUR BRISCOE
English: born 1873

25 **ALL HANDS!:** *Etching.*

Laver No. 62. Extremely fine impression of one of the artist's finest plates. Proof No. 59 of an edition of 75.

26 **THE MAIN TACK:** *Etching.*

Laver No. 119. Fine rich impression, signed by the artist. Proof No. 10 of an edition of 75 proofs. Plate destroyed.

27 **CHANGING SAIL:** *Etching.*

Good impression, signed by the artist. Proof No. 7 of an edition of 50 proofs.

28 **MANNING THE PUMPS:** *Etching.*

Subsequent to Laver catalogue. Fine impression, signed by the artist. No. 35 of an edition limited to 75, plate destroyed. Framed.

29 **THE TRAWLER:** *Etching.*

Subsequent to Laver catalogue. Good impression, signed by the artist. No. 3 of an edition limited to 75, plate destroyed. Framed.

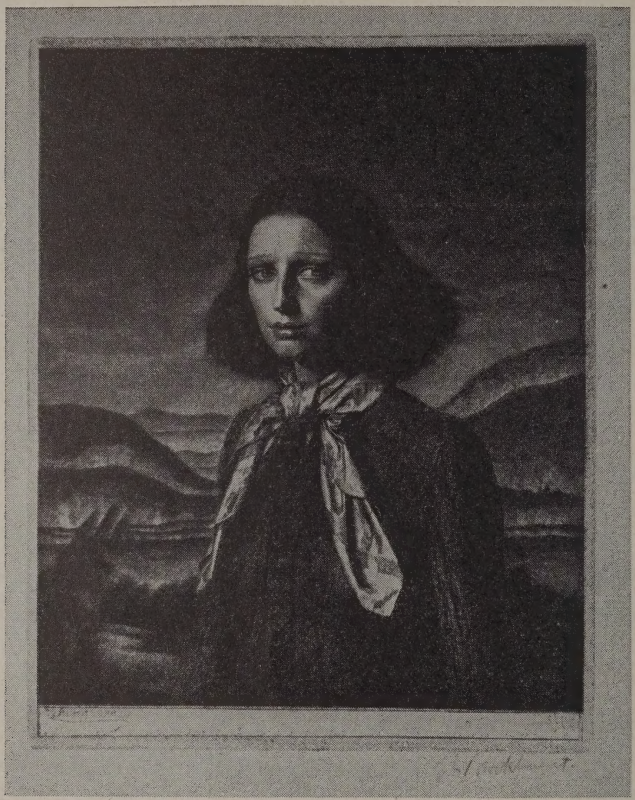
30 **UNLOADING BALLAST:** *Etching.*

Fine impression, signed by the artist. Proof No. 4 of an edition of 50.

GERALD L. BROCKHURST
English: born 1890

31 **THE BLACK CLOAK:** *Etching.*

Fine impression, signed by the artist. Edition limited, plate destroyed.



[NUMBER 32]

32 **DORETTE:** *Etching.*

Good impression, signed by the artist. Edition limited, plate destroyed.

[SEE ILLUSTRATION]

FELIX BUHOT
French: 1847-1898

33 **THE CAB STAND:** *Etching.*

Bourcard No. 123. Fine rich impression, bearing the artist's red owl signature. Edition limited, plate destroyed.

34 **LES VOISINS DE CAMPAGNE:** *Etching and aquatint.*

Bourcard No. 148. Extremely fine, rich impression on Japan paper. With artist's red owl signature. Edition limited, plate destroyed. Framed.

35 **TAVERNE DU BAGNE:** *Etching.*

Bourcard No. 163. Good impression of the rare second state, signed by the artist. Edition limited, plate destroyed.

JACQUES CALLOT
French: 1592-1635

36 **THREE ETCHINGS FROM THE PASSION.**

Le Massacre des Innocents, Meaume No. 5-1; and Jesus Lave les Pieds de ses Apotres and Jesus Percé d'une Lance, from the Petite Passion series, Meaume Nos. 19, 30. All good impressions.

37 **LES QUATRE BANQUETS; DEUX DAMES DE CONDITION DEBOUT:** *Five etchings.*

The first of a set of four etchings, Meaume Nos. 48-51; and Meaume No. 672. All good impressions.

38 **THE LITTLE APOSTLES:** *Set of sixteen etchings.*

Meaume Nos. 120-135. An unusual set of even fine quality, in good condition. Very rare.

39 **LES PECHES CAPITAUX:** *Set of seven etchings.*

Meaume Nos. 157-163. All good impressions, six of them in the first state.

SIR DAVID YOUNG CAMERON
Scottish: 1865-1945

40 **VENETIAN CONVENT:** *Etching.*

Rinder No. 207. Fine impression, signed by the artist. Edition limited, plate destroyed.

41 **INTERIOR OF WINE FARM:** *Etching.*

Rinder No. 227. Proof signed by the artist. Edition limited, plate destroyed.

42 **THE MEUSE:** *Etching and drypoint.*

Rinder No. 390. Brilliant impression, signed by the artist. Edition limited, plate destroyed.

43 **PEAKS OF ARRAN; THE ROKIN:** *Two etchings.*

Rinder Nos. 436 and 119. Good impression, both signed by the artist. The latter trimmed within the plate mark.

44 **TEWKESBURY ABBEY:** *Etching.*

Rinder No. 457. Fine rich proof, signed by the artist. Edition limited, plate destroyed.

45 **ROYAL SCOTTISH ACADEMY, EDINBURGH:** *Etching.*

Rinder No. 464. Good impression, signed by the artist. Edition limited, plate destroyed.

46 **ISLES OF LOCH MAREE:** *Etching.*

Rinder No. 469. Fine impression, signed by the artist. Edition limited, plate destroyed.

47 **WINCHESTER CATHEDRAL:** *Etching and drypoint.*

Rinder No. 487. Fine, rich impression, signed by the artist. Edition limited, plate destroyed.

48 **VALLEY OF THE TAY:** *Drypoint.*

Rinder No. 493. Fine impression, signed by the artist. Edition limited, plate destroyed.

49 **SCIUR OF EUGG; HANOVER SQUARE:** *Drypoint and an etching.*

Rinder Nos. 495 and 301. Both good impressions, signed by the artist. Edition limited, plate destroyed. (2 pieces)

50 **KILLUNDINE:** *Etching.*

Good impression, signed by the artist. Edition limited, plate destroyed. Subsequent to Rinder's catalogue.

51 **LOCH ARD AND SOUND OF KERRERA:** *Two etchings.*

Good impressions, signed by the artist. Edition limited, plate destroyed. Subsequent to Rinder's catalogue.

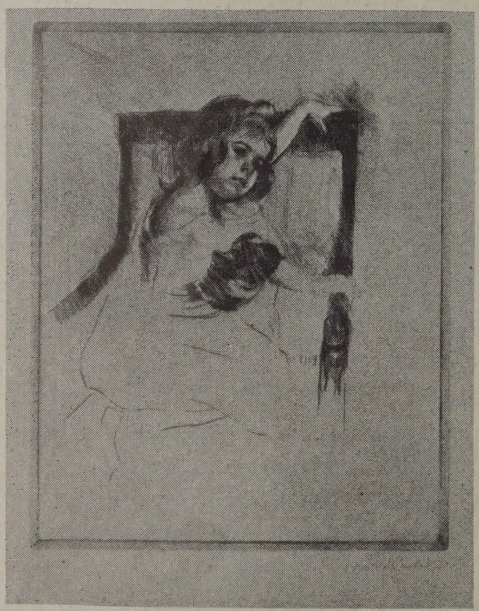
52 **SUNSET:** *Oil painting.*

In the foreground a black, rugged mountain range, before a yellow sky lightened by the sunset afterglow. Signed with initials *D. Y. C.* at lower right.

11 x 14 inches

53 **TARFF:** *Etching.*

Good impression, signed by the artist. Edition limited, plate destroyed. Subsequent to Rinder.



[NUMBER 54]

MARY CASSATT
American: 1855-1926

54 **KNEELING IN AN ARMCHAIR:** *Drypoint.*

Breeskin No. 186. Extremely fine impression, signed by the artist and numbered 14. Edition limited to about 50 impressions, plate destroyed. Very rare.

[SEE ILLUSTRATION]

JULIO CASTELLANOS
Mexican: born 1905

55 **THE SOLDIER WITH DRAPED NUDE:** *Lithograph.*

Fine impression, signed in pencil by the artist. Edition limited. Lower margin stained. Framed.

HONORE DAUMIER
French: 1808-1879

56 **MESAVENTURES & DESAPPOINTEMENS DE M. GOGO:** *Five lithographs.*

Delteil Nos. 545-549. The complete set, including the frontispiece. Good impressions on plate paper, bearing the artist's *H. D.* signature.

FRANCIS DODD
Scottish: born 1874

57 **CANON T. M. WILSON, D.D.:** *Etching.*

Schwabe No. 45. Together with portraits of L. G. Pearson (S. No. 46), Sir George Clausen (S. No. 98), W. D. Green (S. No. 77), Arthur Hughes (S. No. 4) and figure of a Faun (S. No. 11). All fine impressions signed by the artist. (6 pieces)

ALBRECHT DURER
German: 1471-1528

58 **THE NATIVITY:** *Engraving.*

Bartsch No. 2; Dodgson No. 38. Fine impression. In perfect condition. Signed with the monogram signature, *A.D.* and date *1504.*

59 **FORTUNE:** *Engraving.*

Bartsch No. 13; Dodgson No. 53. Good impression, bearing the artists's monogram signature *A.D.*

60 **CHRIST DESCENDING INTO HELL:** *Engraving.*

Bartsch No. 16; Dodgson No. 63. Fair proof, bearing the artist's monogram signature *A.D.* and date *1512.* The 14th plate of the engraved Passion Set.

61 **MAN OF SORROWS STANDING:** *Drypoint.*

Bartsch No. 21; Dodgson No. 65. Good impression. Signed with the artist's monogram signature *A.D.* and date *1512.* Has stamp on back of duplicate of Bremen Museum.

62 **TWO ANGELS HOLDING THE SUDARIUM:** *Engraving.*

Bartsch No. 25; Dodgson No. 71. Good silvery proof on heavy paper. With the artist's monogram signature *A.D.* and date *1513.*

63 **THE VIRGIN SUCKLING THE CHILD:** *Engraving.*

Bartsch No. 36; Dodgson No. 89. Fair impression. Has monogram signature *A.D.* and date *1519.*

From the Dr. R. Herman collection.

64 **THE VIRGIN SEATED BY A WALL; LADY RIDING AND THE LANDSKNECHT:** *Two engravings.*

Bartsch Nos. 40 and 82; Dodgson Nos. 72 and 16. Fair proofs, bearing the artist's monogram signature *A.D.*, the former with date *1514.*

[NUMBER 65]

65 **THE VIRGIN WITH A PEAR:** *Engraving.*

Bartsch No. 41; Dodgson No. 54. Fine rich impression, bearing the artist's monogram signature *A.D.* and date *1511.*

[SEE ILLUSTRATION]

66 **ST. GEORGE STANDING:** *Engraving.*

Bartsch No. 53; Dodgson No. 46. Fair impression. In perfect condition.

67 **ST. ANTHONY THE HERMIT:** *Engraving.*

Bartsch No. 58; Dodgson No. 91. Good early impression, with a silght fold on back, but which does not appear on surface. Proof with the monogram signature *A.D.* and dated *1519.*

68 **THE SEA MONSTER (THE RAPE OF AMYMONE):** *Engraving.*

Bartsch No. 71; Dodgson No. 30. Good impression. In perfect condition. Signed with the monogram signature. Done about 1501.

[NUMBER 69]

69 **NEMESIS, OR THE GREAT FORTUNE:** *Engraving.*

Bartsch No. 77; Dodgson No. 33. Fine early proof, on paper with Bull's Head watermark. Signed in the plate with the monogram signature *A.D.*

[SEE ILLUSTRATION]

70 **MAN OF SORROWS SEATED:** *Etching.*

Bartsch No. 81; Dodgson No. 81. Fair impression, bearing the artist's monogram signature *A.D.* and date *1515.*

[NUMBER 72]

71 **THE RAVISHER:** *Engraving.*

Bartsch No. 92; Dodgson No. 30. Good impression with slight tear in upper right-hand corner. Date probably 1495.

72 **THE COAT-OF-ARMS WITH A SKULL:** *Engraving.*

Bartsch No. 101; Dodgson No. 36. Extremely fine, rich impression, bearing the artist's monogram signature *A.D.* and date *1503.* On watermarked paper.

[SEE ILLUSTRATION]

73 **THE HOLY TRINITY:** *Woodcut.*

Bartsch No. 122. Signed in the plate with the monogram and dated 1511. Good early impression on paper with watermark.

D. GALANIS
French contemporary

74 **WOODLAND WITH STAG; STILL-LIFE WITH PITCHER:** *Two wood engravings.*

One printed in sepia; the other in black and white. Good impressions, signed by the artist. Edition limited, blocks destroyed. Framed.

SIR FRANCIS SEYMOUR HADEN
English: 1818-1910

75 **ON THE TEST:** *Etching.*

Harrington No. 20. Fine rich impression on old English paper, signed by the artist. Edition limited, plate destroyed.

76 **BREAKING UP OF THE AGAMEMNON:** *Etching.*

Harrington No. 145. Superb proof, on old English paper. Edition limited, plate destroyed.

77 **GRIM SPAIN; RIVER SIDE, DEVON:** *Two etchings.*

Harrington Nos. 186 and 130. Fine impressions, signed by the artist. Edition limited, plates destroyed.

78 **LANCASHIRE RIVER; WINDSOR CASTLE:** *Two etchings.*

Harrington No. 215 and Drake No. 183. Fine impressions, signed by the artist. Editions limited, plates destroyed.

79 **A SALMON RIVER:** *Mezzotint.*

Harrington No. 226. Extremely fine trial proof. Signed in pencil by the artist.

CHILDE HASSAM
American: 1859-1935

80 **LYON GARDINER HOUSE, EASTHAMPTON:** *Etching.*

Cortissoz No. 160. Extremely fine impression, signed and printed by the artist. Edition limited, plate destroyed. The artist's finest plate.

ARTHUR WILLIAM HEINTZELMAN
American: born 1892

81 **MERE ET ENFANT:** *Drypoint.*

Guiot No. 86. Fine impression, signed by the artist. Edition limited to 98 proofs, plate destroyed. Framed.

HOWARD HILL
American: XIX Century

82 **PARTRIDGE AND YOUNG:** *Oil painting.*

Realistically painted bird with young, walking through the tall grasses of a meadow.

Panel 22 x 33 inches

Note: Hill made a specialty of painting game birds, and is recorded as having achieved some renown as a painter for the well-known print-makers, Currier & Ives.

83 **FAMILY OF GROUSE:** *Oil painting.*

Game birds with young, nesting in a verdant woodland, the cock standing beneath a tall tree.

31½ x 23½ inches

See Note to Above.

WILLIAM HOGARTH
English: 1697-1764

84 **THE ELECTION:** *Set of four engravings.*

Plate 1, An Election Entertainment; Plate 2, Canvassing for Votes; Plate 3, The Polling; Plate 4, Chairing the Members. Fine impressions, all laid. Rare.

ROCKWELL KENT
American: born 1882

85 **FOREST POOL:** *Wood engraving.*

Zigrosser No. 14. Fine impression, signed by the artist. Edition limited, block destroyed.

ALPHONSE LEGROS
French: 1837-1911

86 **THE BEGGAR; SIR FREDERICK LEIGHTON:** *Two etchings.*

Fine impressions, signed by the artist.

87 **CHATEAU REVENANT; SIR FREDERICK LEIGHTON:** *Two etchings.*

Bliss No. 500; and Beraldi No. 201. Fine impressions, signed by the artist.

88 **THE PROCESSION:** *Etching.*

Fine impression, signed in the plate.

89 **LES RUINES DU CHATEAU; LA FERME DE L'ABBAYE:** *Two etchings.*

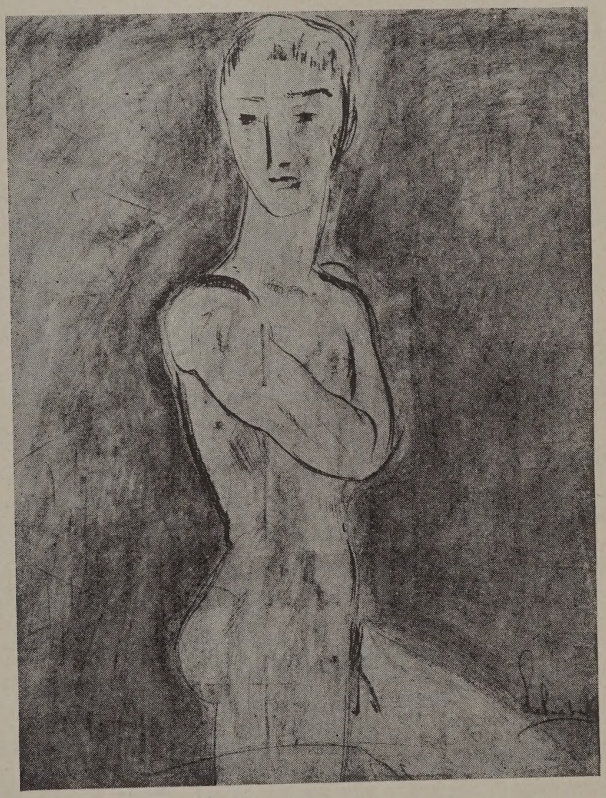
Fine impressions, signed by the artist.

90 **TETE D'HOMME; PAYSAN ET LA FORTUNE; CHEZ LE BUCHERONS:** *Three etchings.*

All fine impressions, signed by the artist.

91 **VIEIL ESPAGNOL; LE REFECTORIE; LES CHANTRES ESPAGNOLS:** *Three etchings.*

All fine rich impressions, signed by the artist.



[NUMBER 92]

WILHELM VON LEHMBRUCK
German: 1881-1919

92 **NUDE YOUTH:** *Charcoal study.*

Standing figure of a young man with head turned to half-left, his right arm crossed over his chest. Signed at lower right *Lehmbruck.* Framed.

24 x 18½ inches

[SEE ILLUSTRATION]

LOUIS AUGUSTE LEPERE
French: 1849-1919

93 **L'ENFANT PRODIGUE:** *Etching.*

Extremely fine impression. Signed proof No. 11 of an edition of 50. Together with three proofs in the first, second and third states of La Rue de la Montagne, Ste. Genevieve. All fine, signed by the artist. Very rare. (4 pieces)

ANTOINE MASSON
French: 1636-1700

94 **GUILLAUME DE BRISACIER (THE GRAY HAIRED MAN):** *Engraving.*

Dumesnil No. 15. Engraved after a painting by Mignard. Extremely fine rich impression. This is the artist's undoubted masterpiece.

HENRI MATISSE
French: born 1869

95 **MODELE NU:** *Lithograph.*

Nude model kneeling with arms over head. Fine impression. Edition limited, stone destroyed. Very rare. Framed.

96 **MODELE NU:** *Lithograph.*

Full-length figure of a nude model. Fine impression, proof signed by the artist. Edition limited, stone destroyed. Framed.

JAMES MC BEY
Scottish: born 1883

97 **LA FAVA:** *Etching.*

Fine rich impression, signed in ink by the artist. Proof No. 59 of an edition of 80. Plate destroyed. Not in Hardie catalogue.

98 **THE BANDERILLAS:** *Drypoint.*

Hardie No. 107. Fine rich impression, signed by the artist. Edition limited to 27 proofs, plate destroyed.

99 **NEWBURGH:** *Etching.*

Hardie No. 155. Proof signed by the artist and numbered in ink. Edition limited to 76 proofs, plate destroyed.

100 **THE CARPENTER OF HESDIN:** *Etching.*

Hardie No. 178. Fine rich impression, signed by the artist and numbered in ink. Edition limited to 76 proofs, plate destroyed.

[NUMBER 101]

101 **THE DESERT OF SINAI, NO. 2:** *Etching.*

Hardie No. 184. Extremely fine proof, signed by the artist and dated. Proof No. 24 of an edition of 76. Framed. Very rare.

[SEE ILLUSTRATION]

102 **THE SILK DRESS:** *Etching and drypoint.*

Hardie No. 188. Fine impression, signed, dated and numbered in ink. No. 28 of 56 proofs, plate destroyed.

103 **A FLOOD IN THE FENS:** *Drypoint.*

Hardie No. 209. Fine early proof, signed by the artist. Edition limited, plate destroyed.

104 **THE DOORWAY, VENICE:** *Etching.*

Hardie No. 244. Fine impression, signed by the artist and numbered in ink. No. 26 of 80 proofs, plate destroyed.

105 **LAGUNA VENETA:** *Drypoint.*

Hardie Supplement No. 229. Fine rich impression, signed by the artist and numbered XXXV in ink. Edition limited, plate destroyed.

106 **THE GONDOLIER:** *Drypoint.*

Hardie Supplement No. 239. Fine, rich early impression, signed by the artist and numbered in ink. Edition limited to 65 proofs, plate destroyed.

107 **A TARTANE LEAVING VENICE:** *Etching.*

Hardie Supplement No. 240. Fine impression signed by the artist and numbered in ink XLIV. Edition limited to 80 proofs, plate destroyed.

ISRAEL VON MECKENEM
German: 1450-1503/17

108 **APOSTLES THOMAS AND JAMES THE YOUNGER:** *Engraving.*

Bartsch No. 81. Good silvery impression. In perfect condition. Trimmed to the plate mark. Very rare.

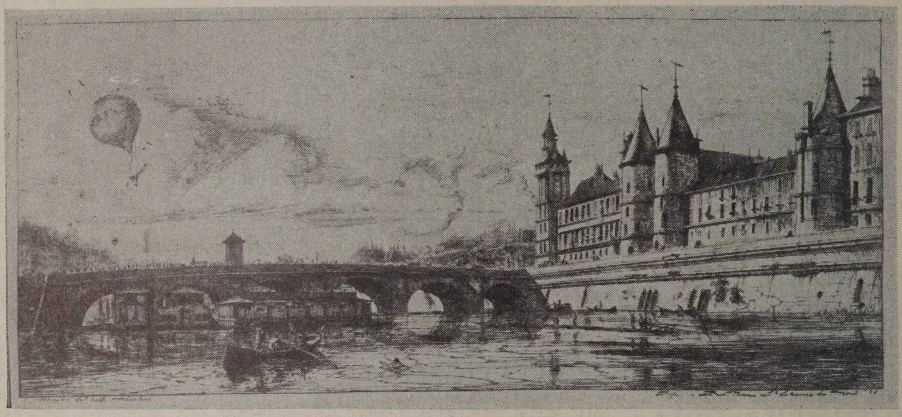
CHARLES MERYON
French: 1821-1868

109 **LE STRYGE:** *Etching.*

Wright No. 23; Delteil No. 23. Good impression of the fifth state of 7. In perfect condition. With Meryon's name and date.

110 **LA GALERIE NOTRE DAME, PARIS:** *Etching.*

Wright No. 26; Delteil No. 26. Good impression of the rare third state of 5. With Meryon's name, address, and date in lower margin.



[NUMBER 111]

111 **LE PONT-AU-CHANGE, PARIS:** *Etching.*

Wright No. 34; Delteil No. 48. Good impression, in perfect condition. Fifth state of 12. With Meryon's name and date 1854. This has always been considered one of the artist's finest plates.

[SEE ILLUSTRATION]

112 **LA SALLE DES PAS-PERDUS A L'ANCIEN PALAIS-DE-JUSTICE, PARIS:** *Etching.*

Wright No. 48; Delteil No. 76. Fine impression of the rare third state. There are said to be only 8 proofs of this state.

From the Seymour Haden collection.

113 **CHEVET DE ST. MARTIN-SUR-RENELLE; CHATEAU DE CHENONCEAU:** *Three etchings.*

Wright Nos. 60 and 58. Burty Nos. 26 and 18. Included are two impressions of the second print, being the third state with title. All three prints fine impressions, edition limited, plate destroyed.

From the Cortlandt F. Bishop collection.

114 **NOUVELLE ZELANDE, PRESQU'ILE DE BANKS, 1845:** *Etching.*

Wright No. 69; Delteil No. 69. Fine impression of the rare fifth state of 7.

GUILLERMO MEZA
Mexican: born 1917

115 **NUDE IN POOL:** *Lithograph.*

Fine impression, signed and dated 1941. Edition limited. Framed.

116 **THREE ETCHINGS AND A LITHOGRAPH.**

Up the Line, Miss? by John Sloan; Wooden Horses, by Reginald Marsh; Fishermen Three, by John Costigan, N. A.; and a lithograph by Bolton Brown entitled Vandale. All fine impressions, signed by the artist. (4 pieces)

117 **FOUR ETCHINGS AND A LITHOGRAPH.**

Dressing, tinted lithograph by Ganso; Mountain Landscape by Fabio Mauroner; Auguste Delatre by Dehérain; Nude by Strang; and Les Meules en crepescule by J. Béurdeley. All fine impressions, signed by the artists. (5 pieces)

PAULA MODERSOHN-BECKER
German: 1876-1907

118 **HEAD OF AN OLD WOMAN:** *Pastel.*

Head-and-shoulders, profile portrait to the left of an aged woman with shawl on her head. In green, blue and purple tones on gray-green paper. Framed.

10½ x 8½ inches

JEROME MYERS
American: 1867-1940

119 **VIRGINIA MODELING:** *Etching printed in colors.*

Fine impression, signed in pencil by the artist. Edition limited, plate destroyed. Framed.

JOSE CLEMENTE OROZCO
Mexican: born 1883

120 **INDIANS AND CACTUS:** *Lithograph.*

Fine impression, signed in pencil by the artist. Edition limited. Framed.

JULES PASCIN
American: 1885-1930

121 **FEMME ASSISE:** *Gray crayon drawing.*

Figure of a young woman with short hair, seated at a table, as she smokes a cigarette. Framed.

9½ x 6¼ inches

122 **SCENE AU CAFE:** *Pencil sketch.*

Two figures of partially nude women, one standing, the other seated, at a cafe table set with wine glass; to the rear the figure of a man. Signed lower right *Pascin.* Framed.

6½ x 8½inches

JOSEPH PENNELL
American: 1860-1926

123 **ST. PAUL'S, LONDON:** *Etching.*

Wuerth No. 102. Fine impression, signed by the artist. Edition limited, plate destroyed. Very rare.

124 **MIST ON THE THAMES:** *Mezzotint.*

Wuerth No. 247. Soft-ground mezzotint. Good impression, signed and printed by the artist. Edition limited, plate destroyed.

125 **THE INSTITUTE; BOW BELLS, CHEAPSIDE:** *Two etchings.*

Wuerth Nos. 428 and 251. Fine impressions, signed and printed by the artist. Edition limited, plate destroyed.

126 **HAIL AMERICA:** *Mezzotint.*

Wuerth No. 503. Soft-ground mezzotint, good impression, signed and printed by the artist. Edition limited to 75 proofs, plate destroyed.

127 **LONDON NIGHT, WHISKEY AND TEA:** *Mezzotint.*

Wuerth No. 505. Soft-ground mezzotint, good impression, signed and printed by the artist. Edition limited to 75 proofs, plate destroyed.

PABLO PICASSO
Spanish: born 1881

128 **AU CIRQUE:** *Drypoint.*

Geiser No. 11. Fine early proof, signed in pencil by the artist. Edition limited, plate destroyed. Very rare.

[NUMBER 129]

129 **PEINTRE ET MODELE TRICOTANT:** *Etching.*

Geiser No. 126. Plate IV of Balzac's *Chef d'Oeuvre Inconnu.* Fine impression. Edition limited to 99 impressions. Framed.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

130 **SCULPTEUR MODELANT: A DROITE, DEUX DE SES OEUVRES:** *Etching.*

Geiser No. 127. Plate V of Balzac's *Chef d'Oeuvre Inconnu.* Fine impression. Edition limited to 99 impressions. Framed.

131 **PEINTRE CHAUVE DEVANT SON CHEVALET, A GAUCHE UN MODELE EN COSTUME:** *Etching.*

Geiser No. 128. Plate VI of Balzac's *Chef d'Oeuvre Inconnu.* Fine impression. Edition limited to 99 impressions. Framed.

CAMILLE PISSARRO
French: 1830/1-1903

132 **AU MARCHE:** *Pen and ink and wash drawing.*

A group of men and women clustered before a market stall, with a couple to the right helping themselves from a basket. Signed with initials *C.P.* On lined ledger paper. Framed.

4½ x 3⅞ inches

PIERRE AUGUSTE RENOIR
French: 1841-1919

132A **NUE:** *Charcoal drawing.*

Seated figure of a nude woman with torso slightly turned to left, her head in profile to left. Signed with initial *R* at lower left. Framed.

23 x 17¾ inches

From Ambroise Vollard, Paris.
From the Galerie Elysée, Paris.

REMBRANDT VAN RIJN
Dutch: 1606-1669

133 **OLD MAN SEEN FROM BEHIND, PROFILE TO RIGHT:** *Etching.*

Hind No. 41; Bartsch No. 143. Fine impression, with large margin. Fourth state of five. Signed in reverse *Rt.* Done about 1631.

134 **BUST OF AN OLD WOMAN IN A HIGH HEADDRESS BOUND AROUND THE CHIN:** *Etching.*

Hind No. 83; Bartsch No. 358. Fine impression, trimmed to the plate mark. Done about 1631.

135 **SMALL BUST OF BEARDED MAN LOOKING DOWN. WITH EYES NEARLY CLOSED:** *Etching.*

Hind No. 89; Bartsch No. 296. Done about 1631.

136 **A TURBANED SOLDIER ON HORSEBACK:** *Etching.*

Hind No. 99; Bartsch No. 139. Good impression, signed in reverse *Rt.* Etched about 1632.

137 **THE ANNUNCIATION TO THE SHEPHERDS:** *Etching.*

Hind No. 120; Bartsch No. 44. Good impression on warm paper. Plate marks on three sides. Signed in the plate *Rembrandt.* Slight repair in upper left-hand corner.

From the Hollingsworth collection.

From the Eldridge R. Johnson collection.

138 **THE GREAT JEWISH BRIDE:** *Etching.*

Hind No. 127; Bartsch No. 340. Good impression of the final state. Signed and dated *R. 1635.*

139 **SECOND ORIENTAL HEAD:** *Etching.*

Hind No. 132; Bartsch No. 287. Good impression, with slight fold. Only state. Signed in the plate *Rembrandt.*

From the A. Camesina collection.

From the Eldridge R. Johnson collection.

140 **REMBRANDT AND HIS WIFE SASKIA:** *Etching.*

Hind No. 144; Bartsch No. 19. Good impression. Signed and dated *Rembrandt f. 1636.*

141 **DEATH OF THE VIRGIN:** *Etching.*

Hind No. 161; Bartsch No. 99. Fine impression. Signed and dated in the plate *Rembrandt f. 1639.* Slight tear in upper right-hand and upper left-hand corners. Framed.

From the Prince D'Arenbergs collection.

142 **JAN UYTENBOGAERT (THE GOLD WEIGHER):** *Etching.*

Hind No. 167; Bartsch No. 281. Fine rich impression, bearing two collector's marks on the lower margin of the plate. Signed *Rembrandt f. 1639.*

143 **BAPTISM OF THE EUNUCH:** *Etching.*

Hind No. 182; Bartsch No. 98. Fine impression. Trimmed to the plate mark. Signed in the plate *Rembrandt 1641.*

From the W. Esdaile collection.

From the Eldridge R. Johnson collection.

144 **MAN DRAWING FROM A CAST:** *Etching.*

Hind No. 191; Bartsch No. 130. Second state. Good impression. Etched about 1641.

145 **ST. JEROME IN DARK MANNER:** *Etching.*

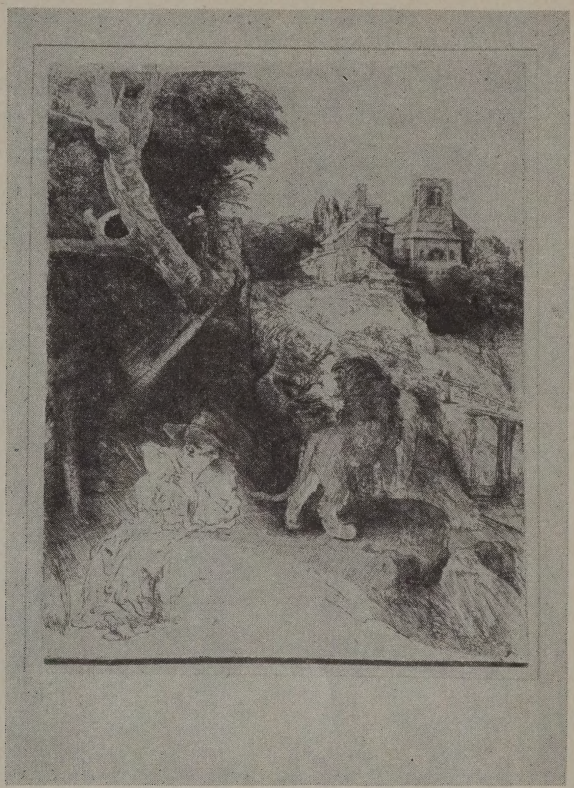
Hind No. 201; Bartsch No. 105. Good impression. In perfect condition. Signed and dated *Rembrandt f. 1642.*

146 **OLD MAN IN MEDITATION LEANING ON A BOOK:** *Etching.*

Hind No. 218; Bartsch No. 147. Fair impression. Done about 1645.

147 **LANDSCAPE WITH A SQUARE TOWER:** *Etching.*

Hind No. 245; Bartsch No. 218. Fine impression, with upper corner of the plate rounded. In perfect condition. Signed and dated *Rembrandt f. 1650.*



[NUMBER 148]

148 **ST. JEROME READING IN ITALIAN LANDSCAPE:** *Etching.*

Hind No. 267; Bartsch No. 104. Good impression. In perfect condition. Done about 1653. Very rare.

[SEE ILLUSTRATION]

149 **THE CIRCUMCISION (IN THE STABLE):** *Etching.*

Hind No. 274; Bartsch No. 47. Fine impression. In perfect condition. Has stamp on the back of duplicate of the Budapest Museum Collection. Signed and dated *Rembrandt f. 1654.*

150 **ABRAHAM ENTERTAINING THE ANGELS:** *Etching.*

Hind No. 286; Bartsch No. 29. Only state. Fine rich impression in perfect condition, signed in the plate, *Rembrandt 1656.*

151 **ABRAHAM FRANCEN, ART DEALER:** *Etching.*

Hind No. 291; Bartsch No. 273. Fine, rich impression on old Dutch paper. Etched about 1656.

GEORGES ROUAULT
French: born 1871

152 **IL EST CARD—FAUBOURG DE LONGUE PEINE:** *Etching and aquatint.*

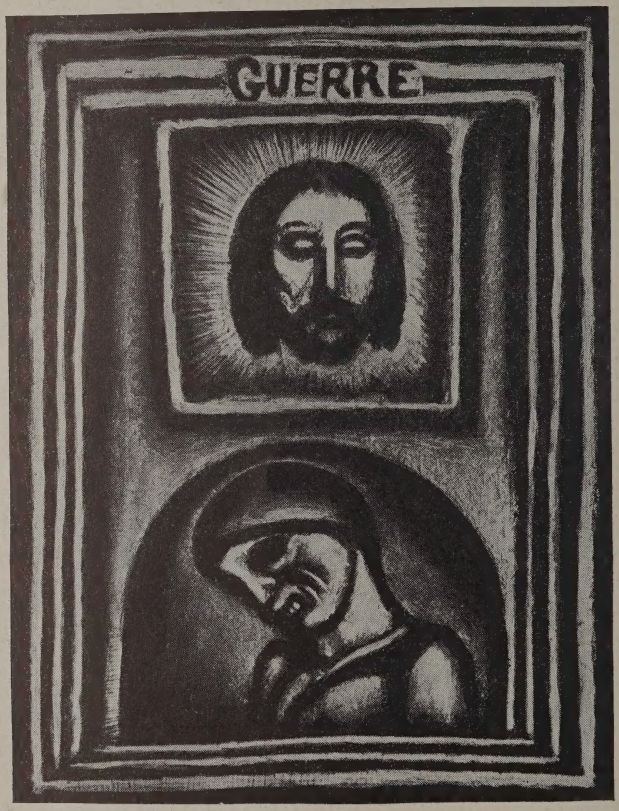
Johnson No. 11. Fine proof, signed in the plate with initials *G.R.* and date *1922.*

153 **PETIT PERE SE SERA LA DERNIERE:** *Etching and aquatint.*

Johnson No. 41. Fine proof, signed in the plate *G. Rouault* and dated *1927.*

154 **LES MORTS EUX-MEMES SE SONT LEVES:** *Etching and aquatint.*

Johnson No. 45. Fine proof, signed in the plate *G. Rouault* and dated *1927.*



[NUMBER 155]

155 **TITLE-PAGE FOR GUERRE:** *Etching and aquatint.*

Johnson No. 57. Fine proof, signed in the plate *G. Rouault* with date *1926.*

[SEE ILLUSTRATION]

156 **LA VIELLE EN CETTE BOUCHE QUE FUT FRACACEE GOUT DE FIEL:** *Etching and aquatint.*

Extremely fine proof, signed in the plate with initials *G.R.* and date *1922.* No Johnson number. Edition limited, plate destroyed.

157 **PRINCEPS IVVENTVTIS; SUR LA ROUTE; SUR LA GOUTTE DE SANG:** *Three woodcuts.*

Fine impressions, bearing the artist's initials and date 1935.

[NUMBER 158]

CARL RUNGIUS
German: born 1869

158 **LONE MOOSE:** *Oil painting.*

A solitary moose standing in a barren wilderness, with trees stripped of all foliage and autumnal foliage on the ground. Signed at lower right *C. Rungius.*

24 x 18 inches

[SEE ILLUSTRATION]

[NUMBER 159]

PAUL SIGNAC
French: born 1863

159 **LANDSCAPE:** *Water color.*

A country scene with a hillock overgrown with grasses and flowers, with a tree in foliage to the left, vista of a distant mountain range beyond. In tones of lavender and green. Signed to left *P. Signac.* Framed.

8 x 9½ inches

[SEE ILLUSTRATION]

D. W. SMITH
English: Mid-XIX Century

160 **THE SHIP METEOR:** *Oil painting.*

Depicting a three-masted schooner in full sail, on a choppy green sea, with view of a mountainous coastline to the left. Signed at lower right *D. W. Smith.*

17¼ x 30 inches

Note: D. W. Smith is noted as a marine painter who worked in England in the 1850's.

VIRGIL SOLIS
German: 1514-1562

161 **ARMS OF BAVARIA:** *Woodcut.*

Nagler No. 35. Fine impression with the watermark of two towers. In perfect condition.
From the Dr. J. Hoffman collection.

MARTIN STAINFORTH
English: Active 1920

162 **THE GREY LEADS:** *Oil painting.*

A steeple chase scene, with a group of horses and riders to the right taking a hurdle; a grey horse is in the lead, as the horse and rider in front of him tumble. Signed at lower right.

24 x 40 inches

WALTER TITTLE
American: born 1883

163 **MORNING TOILET; THE BATHER:** *Two drypoints.*

Good impressions, signed and printed by the artist. Edition limited, plate destroyed.

HENRI DE TOULOUSE-LAUTREC
French: 1864-1901

164 **LES VIELLES HISTOIRES:** *Lithograph printed in color.*

Delteil No. 18. Extremely fine proof in perfect condition. Has artist's monogram signature. Framed.

165 **CARNOT MALADE!:** *Lithograph printed in colors.*

Delteil No. 25. Fine Impression. Title-page of a theatre program.
Framed.

166 **LES VIEUX MESSIEURS:** *Lithograph.*

Fine impression, bearing the artist's monogram signature. Title-page of a theatre program. Not included in Delteil's catalogue. Framed.

167 **L'ENTOLEUSE:** *Lithograph.*

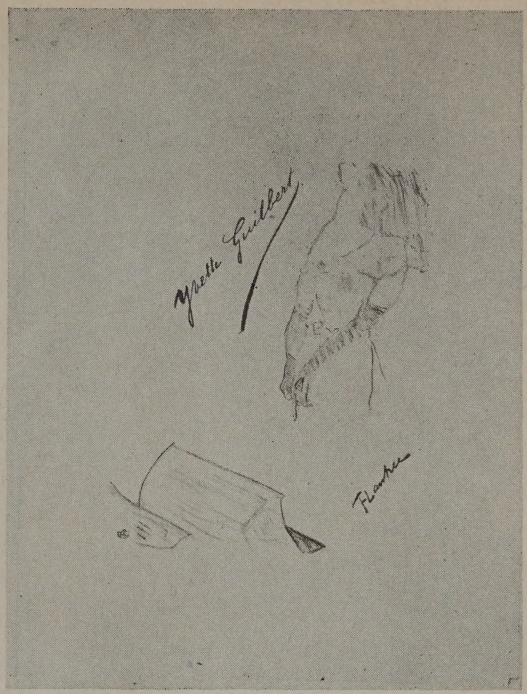
Fine impression, bearing the artist's monogram signature. Title-page for a theatre program. Framed. Not included in Delteil's catalogue.

[NUMBER 168]

168 **FRONTISPIECE FOR ELLES:** *Lithograph printed in colors.*

Delteil No. 179. This frontispiece was used as a poster to advertise the portfolio of prints. Extremely fine impression. **Framed.**

[SEE ILLUSTRATION]



[NUMBER 169]

169 YVETTE GUILBERT: *Set of 10 lithographs.*

Delteil Nos. 250-260. Complete set of the English Edition, comprising nine subjects and title-page with facsimile signature of Yvette Guilbert.

Note: Although individual plates from this series occasionally come up for sale, it is rarely sold as a complete set, as this one is. There is no No. 256, as this was never printed.

[SEE ILLUSTRATION OF ONE]

[NUMBER 170]

170 **ARISTIDE BRUANT DANS SON CABARET:** *Lithograph in colors.*

Delteil No. 246. Rare first state before letters. Extremely fine impression, mounted on linen, and in perfect condition. Framed.

[SEE ILLUSTRATION]

[NUMBER 171]

171 **ZAMBOULA-POLKA:** *Lithograph.*

Delteil No. 334. Fine impression, rare first state of two, before all letters. Framed.

[SEE ILLUSTRATION]

JACQUES VILLON
French: born 1875

172 **FIGURE OF A WOMAN:** *Aquatint in colors.*

Fine impression, after the painting by André Derain. Edition limited, plate destroyed.

173 **HOME FROM THE FIELDS:** *Aquatint in colors.*

Fine impression after the painting by Othon Friesz. Edition limited, plate destroyed. Framed.

174 **L'HAVRE:** *Aquatint in colors.*

Fine impression after a painting by Marquet. Edition limited, plate destroyed. Framed.

175 **NUE:** *Aquatint in colors.*

Fine impression, after a painting by Renoir. Edition limited, plate destroyed. Framed.

176 **LA RIVIERE:** *Aquatint in colors.*

Fine impression, after painting by Signac. Edition limited, plate destroyed. Framed.

177 **PAYSAGE:** *Aquatint in colors.*

Fine impression, after painting by Vlaminck. Edition limited, plate destroyed. Framed.

JAMES A. MC NEILL WHISTLER
American: 1834-1903

178 **BIBI LALOUETTE:** *Etching.*

Kennedy No. 51. Fine impression on Japan paper. Signed in the plate *Whistler 1859*. Framed. One of the French series. Plate destroyed.

179 **LIMEHOUSE:** *Lithotint.*

Way No. 4. Fine impression of the first state. Proof with butterfly signature in stone. Edition limited, stone destroyed. Framed.

180 **CHELSEA RAGS:** *Lithograph.*

Way No. 22. Proof signed in the stone with the butterfly. Together with four others. (5 pieces)

181 **THE MEDICI COLLAR; COCKS AND HENS; HOTEL COLBERT, AFTERNOON TEA; LINDSAY ROW CHELSEA:** *Four lithographs.*

Way Nos. 153, 36, 147, 19. All fine proofs, signed in the stone with the butterfly signature.

JAMES WICKSTEAD
English: Late XVIII Century

182 **A FIGHTING COCK:** *Oil painting.*

Full-length striding figure of a cock in a grassy field. Signed at lower right *I. Wickstead.*

23¾ x 19¾ inches

[NUMBER 183]

ANDERS ZORN
Swedish: 1860-1920

183 **SUNDAY MORNING IN DELARNE:** *Etching.*

Asplund No. 86. Extremely fine impression of this rare plate. Edition limited to about 30 proofs, plate destroyed.

[SEE ILLUSTRATION]

[NUMBER 184]

184 **PAUL VERLAINE II:** *Etching.*

Asplund No. 94. Extremely fine impression of the rare first state of three. Signed by the artist. Edition limited, plate destroyed. Framed.

[SEE ILLUSTRATION]

185 **BILLIARDS:** *Etching.*

Asplund No. 137. Extremely fine impression, signed by the artist. Edition limited, plate destroyed. Very rare. Framed.

186 **THE FORD:** *Etching.*

Asplund No. 249. Fine impression, signed by the artist. Edition limited, plate destroyed. Framed.

187 **THE HAIR RIBBON:** *Etching.*

Asplund No. 253. Fine impression, signed by the artist. Edition limited, plate destroyed.

188 **SEAWARD SKERRIES:** *Etching.*

Asplund No. 256. Extremely fine impression, signed by the artist. Edition limited, plate destroyed. Framed.

189 **THE THREE SISTERS:** *Etching.*

Asplund No. 258. Fine impression, signed by the artist. Edition limited, plate destroyed. Framed.

190 **FRIDA:** *Etching.*

Asplund No. 263. Good impression, signed by the artist. Edition limited, plate destroyed.

191 **GULLI NO. 1:** *Etching.*

Asplund No. 265. Fine impression, signed by the artist. Edition limited, plate destroyed. Framed.

192 **THE SWAN:** *Etching.*

Asplund No. 269. Extremely fine proof, signed by the artist. Edition limited, plate destroyed.

193 **ALDER:** *Etching.*

Asplund No. 277. Good impression, signed by the artist.

194 **DAL RIVER:** *Etching.*

Asplund No. 284. Good impression, signed by the artist. Edition limited, plate destroyed.

195 **OLS MARIA:** *Etching.*

Asplund No. 286. Fine impression, signed by the artist.

196 **ANATOLE FRANCE:** *Etching.*

Asplund No. 315. Fine impression, signed by the artist. Edition limited, plate destroyed. Framed.

197 **MARCELLIN BERTHOLET:** *Etching.*

Asplund No. 319. Fine impression, signed by the artist. Edition limited, plate destroyed. Framed.

[End of Sale]

M. M. A.
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